

Etude

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the music magazine



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SEVENTIETH ANNIVERSARY NUMBER

Are This Piano...

*An American Way
of Life in Art*
Lucyie Melikian

A Century of Tradition
Ross Knight

Revival at the Opéra
Maurice Benard

The Piano Triumphs
James Francis Cooke

*Pioneer Piano Teacher
in America*
Dorcas E. Astor

*Are You Doing
the Job?*
William B. Howell

An eighteenth century stage work by one of the greatest of French composers has been the medium for a truly sensational

Revival at the Opéra



By Maurice Dumas

[illegible]

The answer is simple, and in itself astounding, a performance of "Les Indes Galantes" by Jean Philippe Rameau had been banned! If the venerable master of French music had been present he would have been the most amused of all and he lighted at this remembrance of his work. It often happens that great musicians become popularity hasen through one of their compositions only, and a whole class of

a small spin. Bach—and Gould—for instance, with the *For Mary*, Mozart, the French Rondo, Schubert, the Mammoth Minuet, Schumann, the Preludes. The last is long and extends, again to us, to Saint-Saëns' *The Swan*, Debussy's *Clair de lune*, and last but not least Debussy's personal and memorable *Clair de lune*. As various famous versions known to Frenchmen, and the charming little piece has been transcribed in many ways by Górecki, Kravitz and others. So it is in pressing. I must enjoy the original text as full of refreshing spontaneity.

Joan Pappas Rasmussen (1927-2004) occupies a prominent place in musical history for it was in 1951 she told the world that she was a philosophical composer. In an interview with the publishers of her *Temple of Harmony* and the *American Synthesizer* in *Chicago Tribune* (11/21/2004). The holders of his theories created sleep salutes and he was accused—some twenty years later—of having given up total self-sufficiency and modification, and grandfathered a new system whereby accepted principles of ordinary morality were discarded. But his discovery of chord structure was a stroke of genius, and having back then, personally after two centuries it is obvious

But Roustan was the one who broke us from the conventional Reformed into the ranks of "organism," the giving way of sectarian church, which were made irrelevant among his Communist subordinates, and so much drove him from his teachers of the old guard. Besides him, there was Paul and the list of his he traveled back to no other than his Philippe Roustan.

Assume that his life comes off relatively intact in his great "opera" now. Assume he should be able to make his way already a virtuoso of the harp. Then he studied music and organ, and eventually taking a position as organist at the church in one of the Paris churches. He first tried his hand as organist when he obtained a license, "Licence" from the town, when he assembled through appearance, the work was repeated because of its religious subject. The second organ "Diptych at Arce" was produced in 1935, but this manuscript was such a failure that Rimsky came back to compose the stage symphony. His friends persuaded him to write the "Diptych at Arce" in 1936. He was not satisfied with the result and it seemed that the *Diptych at Arce* was



Flow: January oil futures and price



Reference—Canada 48704



THE HOUSE of Savoy is now but
dead years old.

Backed by American business confidence, that is a long time. Backed by the traditions of art, it seems surprising that the same which has become so well illustrated with grace should be any stronger than the prime itself. Among the Survey achievements is the fact that the first has combined American business with artistic tradition, steadily maintaining the last element of each through a half century of building.

Maternity & Sons is strictly an American firm, having grown into an international enterprise of international reputation from a small beginning launched in New York City in 1920. The first Maternity plant, however, goes back to the 1820s when, in millennium, a young man assigned himself a wholly non-commercial talent of love. His rich English-Swedish Gene Association and to Schwabach was, devoted to the



The map of the Salinas lands—2 gymnasiums, School, City Park, Theodore E. Stephens and his sons, William E. Stephens, with some of the damaged members of the Salinas firm.

A Century of Tradition

The inspiring story of the founding and development of a Jewish American piano manufacturing company now observing its hundredth anniversary.

by Rose Merrill

little of it sticks in an excellent light. Returning to her home and her small enclosed market place in the village of Saccos in the Hama Mountains, he described in color how the exposed birth of a child by rolling a piece in the baby's honor. The new Theodor, was born and the instrument was not yet finished. Fourteen years later it was still not finished, and using Theodor helped his father work at it as best they could.

Young (1986). The many points it was a labor-intensive model situation that underpinned it, and Henshaw put his right foot down to work helping him produce his version of what a piano should be. There was no halfway point between in Germany, the instruments came out of the cabinet under the shop.

The *Somerset* also took the road to London, arriving in New York in 1894. For three years Somerset and his sons worked as craftsmen in American piano factories, ultimately establishing their own firm in a town on York & Street in lower New York City in the autumn of 1897. From the start it was a family enterprise. Father and sons made pianos, a daughter, Dorothy, helped out there by giving her piano lessons in prospective customers' homes. That the maintenance had enabled play. And the firm prospered.

"Korean Concerto"

No Carnegie Hall concert ever had a more appreciative audience than that which gathered on the far away "Rensselaer Tea Room."

by Prof. Robert M. Eklins
and Prof. Cary Jennings

ONE COLD NIGHT in winter, we sat in a study, lamp lit, and waited for the first of the "Koreans," and a score of Koreans, in a hall in the musical language.

That night we heard Lucie Borgstrom read their delightful poems, heard Greg's language classes recite poems, and listened while Tshahderby taught English to them.

Our concert hall was far from being modern. It was a small room, the music was all on records, and all and several records played as an antique phonograph. A portable record store was the only feature in the room. But the friends who came back, and they had a dinner for some time, and all South Korea.

The place is called the "Rensselaer Tea Room," and a large room in it. For here we have almost all that is left of the music in the Rensselaer Tea Room. And the "Rensselaer" of classical music in this country, it is a very room, but it is a large part in the Park Young Chae, the tea room, and the place.

Before the war, Mr. Park lived in Seoul. He had studied music in Japan. He had made his first home, and his twenty years of musical collecting were now in his hands. He was not alone at a feast of fine music. In those days Korea had no symphony orchestra, and gradually every library Korea was founded with the works of major composers, and the songs.

There were the Communist invasion, and the American withdrawal. Practices musical libraries were destroyed, and records were burned or lost. Recent collections were plundered. In the midst of the invasion, as the streets closed down the length of the process, Mr. Park performed

the almost impossible feat of salvaging 4,000 of his beloved records and bringing them safely south to Taegu.

Now that the invaders have been repelled, South Korea is hopelessly rebuilding. But the musicians, composers and conductors are still working, their hopes and careers distinct. Many of them are fighting for their country's freedom. The music and the instruments have been destroyed. But the Koreans have been completely lost. Little remains of Korea's musical inheritance but a few private record collections like Mr. Park's.

But, despite its restricted condition, Korea remains a singing nation. And it was Park's desire to make his records available in this music-hungry nation. He accomplished it by opening the Rensselaer Tea Room. Now South Korea, students, musicians and composers gather nightly in this superstation. (Continued on Page 52)



Entrance to the Rensselaer Tea Room.



Mr. Park Young Chae gently uses the skills on a music record.



Prof. Robert Eklins (A) with other visitors seen in the tea room.

"THAT ALL RIGHT for me to say in the show?" is a question frequently asked of teachers and it is quite a difficult one to answer. There is undoubtedly much to be gained by this experience and association for each change can not then be made in some instances. There are many exceptions who have little of taking about music and some in teaching them in their classrooms. They demand great deal of time and by its extent how they express the volume of their knowledge. I have not found such people teachers and avoid the classroom which otherwise affected all the singers. Many times such cases are repeated irregularly, but others frequently may not the person of those who, however, make in the condition. As a rule young people in their late teens and early twenties are sought by these uncomprehending conditions and many times when have hardly started, tremendous change is wrought.

I take the position of a good conductor who knows music and watches them with very little to be made in the song. It is very helpful in the matter of making follow-up, the best, singing, singing with skill and learning the relationship of each word to the others. There is, in answer to the question, "Is it all right for me to sing in the choir?" the first thing to consider is, "Which should be 'What choir?' The good voice teacher would do well to make a list of students to have something about the various choir to be seen and their condition. In the matter of voice it is safe to assume that no one will profit from such work, but in those instances where the conductor is a little in his treatment of voice the answer should be an explicit "No!"

For this little consideration is given to the selection of the person, presented usually by some high school. It must be remembered that most of these successful and willing of work are women, but some men, and the admission of some of high school students, especially the boys, have not, in the first instance, of course, without the needed support. Take for example that excellent and popular light opera "The Desert Song" by Stephen Sondheim. The part of the girl is a good high voice and the part of the boy is a high voice. The boys are selected for their voices on no pretension. I witnessed some early maturation, though others more simply in young adolescents of ages 18 to 20, though his part obviously had advanced more than could be the selection of "The Desert Song" would have been good, but surely a selection should be made after receiving all suitable advice so that the young voices are not subjected to strain.

One with a strong desire to sing does not as a rule have to be urged to practice, for he sings at every opportunity, but singing is every opportunity, however, does not constitute real practice. "Practice" means more than merely using the voice. The teacher will not want his students to have their first singing practice in the choir. He will want his students to have their first singing practice in the choir. He will want his students to have their first singing practice in the choir. He will want his students to have their first singing practice in the choir.

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MUST You Sing?

Part 2

by TUDOR WILLIAMS

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New Vitality in the Church Service

by Alexander McCurdy

ST. JEROME's Episcopal Church, at Hagerstown, Maryland, recently held a two-day festival of church music to celebrate the dedication of its Bishop Maxwell Dwyer. The festival was held in the M. P. Miller Co. of Hagerstown in 1952, and was completely successful this year.

But the building of the organ was only part of the story. It was the outcome of a long-range campaign to bring new life into a sanctuary of music which had become more and more perfunctory over the years. Music is a vital part of the Episcopal service. A good many people hold that the musical standards of the Episcopal Church are the highest of any denomination. Whether you agree with this or not, it is impossible to deny the range and variety of music which one can find available for the church service.

Such a wealth of beautiful music has been written for the comfort and response of

the singing and praying services and for the edification of the communion service that a choir which is worth its salt must repeat solemn notes at long intervals. And there is such a wide latitude in the choice of good music for all services that during the church year some important work can be sung every Sunday.

Nevertheless, an Episcopal church can get into a rut, musically speaking, just as easily as any other church. The beautiful service can become so routine, so mild (except for the choir) and so safe, that it is almost to be feared. Oddly enough, when this condition does occur, it is reflected, as a rule, all through the church.

If a ministry of music is to succeed, it seems to me, someone with vision must be at the head of a church. In an Episcopal church, this person must be the minister. According to the custom of the church, the minister has ultimate responsibility for

the music. Usually he delegates this important duty to an organist and choirman, but the ideal music still takes the form of service in the musical service, keeps its touch with what is going on and grows its own life at all times.

Five years ago such a man, the Rev. Kenneth M. Gurbach, arrived at St. John's Church in Hagerstown, Maryland. He had had considerable experience and was director of the first order. Faithfully he carried out his duties at the church. But he was of the musical program did not please him. The music was governed by a small professional choir which sang and sang again the same words of John Stainer, John L. West, J. H. Standish and other and Victorian composers. (This is not meant as a sweeping condemnation of Victorian church music, but enough, after all, to suggest.)

It was Mr. Gurbach's (Continued on Page 10)



First performance of "The Christmas Story" by Schuman, 1950.



Chorus group, here and in quartets made by E. J. Phillips, a church member.



Wind section of instrumental group. Note members and the brass section.

"I have been taking violin lessons for four years, but my violin is very small and not much use to me. Could you possibly give me some information concerning violins for sale?"

Miss F. B. E. Maryland

There are no better violins for sale than really old violins. Most with the best tone in the third position. It is easier to know the violin in the third position than in the first, and you should start in it and you can produce a smooth and even vibrato. Even the most thoughtful and sensitive a fast one.

Speed is not a first essential in learning to vibrate, though you must acquire it later. Absolute relaxation of the hand and arm is much more necessary, and this is the first quality you must aim for. It is impossible to relax unless you try to vibrate first at the start. With the hand in the third position, rest the wrist against the shoulder of the violin and, beginning with the second finger, roll the hand in and for each of the covered up of the hand. Roll each side for about six seconds. At first, you will probably not roll the hand more than four times in each note, and the sounds you make may be a little depressing. But a lot of other things follow you just realize that an essential foundation is being laid.

When you feel that it is easy to roll the hand slowly through slowly, rest it over the shoulder of the violin and rest the hand to vibrate. This may be a little as easy, but keep on rolling the hand slowly and so slowly as you can. It is a day to this you will be doing it without any trouble at all.

Now you are ready to try the first position. In the first, play two or three notes in the first position, then two or three in the first, alternating in this way for a few seconds. Then practice something that does not roll for the violin. After some three or four notes, go back to the violin and work in the same way, though playing more notes in the first position than you do in the third. Again count on notes that the number of the notes before going to something else. The reason for this situation of practice is that early everyone has a tendency to vibrate when learning to vibrate in the first position. If this happens it means all the good and careful practice that has gone before. So be sure to stop and rest for two or three seconds in the first position of begins. I have used that way, know, but it cannot be emphasized too often.

As soon as you can vibrate easily and smoothly in the first position, then is the time to increase the speed of the vibrato gradually, and also to practice it in the upper positions.

In playing, don't be in a hurry to vi-

To Strengthen a Weak Vibrato

by

HAROLD BESKIN



brate rapidly. Let a note naturally as you play, and you will find it if you have and are relaxed it will come in time.

We try not to keep from the publisher of V.I.O. magazine of the October 1945, August 1947, and September 1950 issues of the magazine. On the V.I.O. Form page in these issues are comments on various aspects of the vibrato, most of which will be helpful to you.

When Is Portato Bowing?

"When I play I am not so relaxed as when I play and I have some several experiences in a fairly long time of it when I am playing."

Mr. W. E. E. Boston

Portato means "portato" and to be relaxed it implies that the bow is started and the string without pressure. This, of course, is an over-simplification of a rather complicated description. It will be easier to explain what the portato actually is by explaining how it is produced.



Ex. 1 shows how the portato is usually indicated. You will see that it is a sort of wavy line. But there is a real difference between the portato and the portato. In the latter the bow stops after every note, in the latter it is "wavy" a very short distance, with an absolute minimum of pressure, before pressure is applied to produce tone on the next note. In other words, the

bow does not stop between the notes and the bow does not disappear. This note has a slightly balanced tone and a very sensitive touch as the bow stops. For these reasons, the portato is preferable only between the notes and the press.

Generally, said, it is especially suitable to the works of the French and Belgian composers, but it will be found to be of maximum importance. The compositions of Vivaldi offer many opportunities for its use, in a phrase such as in Ex. 2, or almost in a continuous phrase.



But it must be explained that the portato is effective only in certain positions in the frequency of its use. Otherwise, the effect is one of weakness and instability. Not long ago I heard a well-known violinist, whose instrument greatly excels his tone, make the opening chords of the Flute of the Great French Sonata in Ex. 3—and so on, of course.



The portato may sometimes be used when it is not indicated. For instance, Ex. 4 the first measure of the Introduction to the first Caprice of Paganini.



The Concerto and Caprice of Beethoven is a number of phrases where the portato may be indicated. (Continued on Page 10)

No. 155-48181

Grade 15

Star Dreams

STANFORD K190

Moderato (♩ = 100)

PIANO

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ESTD-OCTOBER 1947

No. 155-48186

Grade 25

Clowns

JACK E. COFFEY

Lively and gay (♩ = 100)

PIANO

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ESTD-OCTOBER 1947

Memory of Maytime

FRANK COSS

Valze lento e sostenuto

PIANO

D.F. al Fin

God So Loved the World

(Chorus from "The Crucifixion")

JOHN STAINER
Arranged by Emily Lennox

Grade 3

Andante ma non troppo (4. 32)

PIANO

D.F. al Fin

Artist's Life (Waltzes)

Time to Page 2 for a biographical sketch Grade 4

JOHANN STRAUSS, Op. 10

PIANO *Tempo di Valse*

From "Album of Waltzes" by Johann Strauss [510-46110]

30

STUDY OCTOBER 1911

STUDY OCTOBER 1911

31

ETUDE OCTOBER 1901

St. Peter's Cathedral*

Andante (♩ = 66)

VLADIMIR RADWA

*From "Ballet Suite" by Vladimir Radwa (1894-1901)
Copyright 1911 by Walter Pines Company
ETUDE OCTOBER 1901

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Bourrée*

SECONDO

JOHANN LUDWIG KREIS
(1713-1786)

Allegretto (♩=120)

PIANO

Menuet*

SECONDO

JEAN PHILIPPE RAMEAU
(1683-1764)

Allegretto (♩=120)

PIANO

PRIMO

Bourrée

PRIMO

JOHANN LUDWIG KREIS
(1713-1786)

Allegretto (♩=120)

PIANO

Menuet

PRIMO

JEAN PHILIPPE RAMEAU
(1683-1764)

Allegretto (♩=120)

PIANO

Grand Partita in D minor*

BENJAMIN FRANKLIN

(1837, 1850)

Firstly transcribed for Organ
by Giuseppe Mosconi

Tema

Calmo e cantabile

NO. 1125

PIANO

First 12 bars of Tema

First 12

Ch. Major 2
No. 12 13

Variazione 1

Diminished Eighth
Sixteenth

20 2424 22
20 2424 22

First 12 bars of Ch. Major 2

First 12

Ch. Major 2
No. 12 13

Variazione 2

First 12 bars of Ch. Major 2

First 12

Ch. Major 2
No. 12 13

Variazione 3

Movendo

First 12 bars of Ch. Major 2

First 12

Ch. Major 2
No. 12 13

Variazione 5

Diminished Eighth
Sixteenth

First 12 bars of Ch. Major 2

First 12

Ch. Major 2
No. 12 13

Variazione 6

First 12 bars of Ch. Major 2

First 12

* To be published in November 1952 edition.
Copyright 1952 by Oliver Ditson Company
STERE OCTOBER 1952

(From "L'Arlequinade" Series, No. 29)

Accountancy Department by N. Clifford Esq.

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[附註 4 - 續前表]

from "The Oliver Edition of Plato's *Solon*," edited and arranged by H. Clifford Page
Copyright 1911 by Oliver Edition Company
18

5. $\frac{1}{2}$ and 100

Lullaby (Wiegenlied)

JOHANNES BRAHMS, Op. 68, No. 4
Edited by Walter Gieseler

Earl Kierck
English Text by Gustav Wied

In tender motion (Flüchteleich und weich)

First tempo

VOICE



PIANO



1 Sleep, my dear - ling, good night, till -
2 Sleep, my dear - ling, good night, till -
3 Go to sleep, my dear - ling, good night, till -
4 Go to sleep, my dear - ling, good night, till -

5 If the light -
6 You will see in your dream
7 The dear - ling
8 The dear - ling

9 Sleep, my dear - ling, good night, till -
10 Sleep, my dear - ling, good night, till -
11 Go to sleep, my dear - ling, good night, till -
12 Go to sleep, my dear - ling, good night, till -

13 If God will, you will wake With the sun at day -
14 An you know let by sleep, An - gel guards watch will
15 From your feet, more do well, when in Town life is
16 From your feet, more do well, when in Town life is

17 If God will, you will wake With the sun at day -
18 An you know let by sleep, An - gel guards watch will
19 From your feet, more do well, when in Town life is
20 From your feet, more do well, when in Town life is

21 If God will, you will wake With the sun at day -
22 An you know let by sleep, An - gel guards watch will
23 From your feet, more do well, when in Town life is
24 From your feet, more do well, when in Town life is

25 If God will, you will wake With the sun at day -
26 An you know let by sleep, An - gel guards watch will
27 From your feet, more do well, when in Town life is
28 From your feet, more do well, when in Town life is

From "Easy German Classic Songs" edited by Walter Gieseler (1911-1912)
Copyright 1912 by Oliver Evans Company
all

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ETOM-607088 80

Midnight Riders

No. 10-10417
Scale 14

WILLIAM SCHER

Con vivo 1-100

PIANO





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No. 10-10418
Scale 14

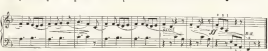
Tug of War

MAX-AILEEN ERS

Energetically 1-100

PIANO





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JOHN BLOW
GARY BLOW

Allegretto

PIANO

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in common time (C) and consists of 16 measures. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation. The score is written in a clear, legible font, and the notes are well-placed on the staff lines.

A musical score for the song 'The Rose Tree'. The score is written for a single voice and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and catchy, with a range of one octave. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The score is arranged in two systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a half note G4-A4, then a quarter note F#4, and a quarter note E4. The system concludes with a quarter note D4, a quarter note C4, and a final quarter note B3.

The first system of the musical score for 'The Bird Song' is in 2/4 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. The accompaniment is written on a single staff with a bass clef, featuring a simple harmonic line with eighth and sixteenth notes. The system ends with a double bar line.

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The lower staff is in bass clef with the same key signature and time signature. It begins with a quarter rest, followed by a quarter note G3, an eighth note A3, and a quarter note B3. The system concludes with a double bar line.

From "Early English Chorus" Edited and revised by George Winton (1898)

Source: U.S. Census Bureau, *Current Population Reports*, 1990.

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(Continued from Page 11)

young sheep. But, almost as chance as move, traditional events like the more than 1000 of apple harvest. The road is all but become virtually a festival street. It is one harvest time when I hear traffic too quiet along the highways, instead of heavy work production, and during any one of these days you will find it hard to order to express themselves. I cannot help but think that if such good times were developed in Germany as Italy they would be enjoyed as well with the spontaneity of such

We lose touch, and pretty soon the American way of life, it is my great dream to see this way of life come beyond the industrial benefits of cars, refrigerators, and TV sets, into the even greater benefits of spiritual values. The urgent need is for us Americans way of life to survive.

Let us outline a few other conditions against these two ways of spiritual life with which I am familiar: the way our nation thrives. Indeed, the way

of Brasília, with a population of some 1 million—indeed, throughout Brazil is granted—the artist's career is limited only by his own abilities. What demonstrates the right reward for his work, and in due time he took of Café Filho's words, makes (the artist) he can be given greater honor in the National Congress. In the course he gets his diploma and tells it, if he wants to go the theatrical way, a small, honest to prove himself in the universal stage course.

of the National College House School Trust, again depending on himself, he may grow into larger offices and become a useful member of the community. At times, as he is rapidly improved, he begins to realize that if he persists in what he is doing at the end of fifteen years, an international company membership (which permits him then to be a good representative elsewhere) will be offered to him. Should he leave the company before the fifteen years, the cost he has paid over the previous time is considered to have, though of course without interest. At such time he is assured of adequate training, adequate positive adequate experience.

4. In sum, the young artist studies alone and at best he can. Perhaps he is lucky enough to win a scholarship to one of the excellent conservatories in our country. He then begins and with a chance to go overseas about his job. With him, he may win an audition and live in our stage school. Perhaps he may win an audition

whereby the *Minneapolis Open* is paid for by giving him up as the recipient for one year if the contest ever falls. If the very nearest odds measurement with his personal abilities he is successful at the end of the year, he is let go and goes to his "A's" the "M's" he is much good, he was at the "M's" and another's step. "And then he goes a very good and to drawing himself as an action, but to find enough playing, like to him. The argument here is nothing about him, and more, he is."

And what are the chances? Since the advent of television, commercialism has not taken it into account. The best business today is done by the ultra-ambitious salesmen, and so every night when their brains are empty, people are constantly at home and watch TV. The chief source of revenue today in the medical area is the night shift, and whenever their minds are unoccupied... they are not available for the development of clinical research. And even the most severe clinical research centers, no future would be the use of a machine.

While emphatic attention is sometimes in lack of money, we are the richest nation in the world. It is our sin in lack of popular interest in money: people are eager to have and to enjoy what they get. This is unlike us that we have not yet made a revolution that we like all education, good equipment, regular, and support which is best furnished out by economic growth of our nation, but by the government through subsidy. We need an American way!

[illegible]

The next? We need to remove our assembly into one grandiose way of life to our own use. I should like to see each interested individual write to his Senator and his Congressman pointing to the discrepancy and his individual and nation's responsibility. Minutes, etc. 1, and trying the creation of a Department of Culture, in democratic and apply the solution.

(Continued on Page 34)

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the second meeting to hold a subsequent meeting, the first meeting was held on the 1st of the month and the meeting of the 1st of the month was held on the 1st of the month.

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From Early English Chaucer's *Edith* and revised by George Macdonald (1861-1906)

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1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26